In an extract from a letter written by

Charles D. Stewart, author of "The Fugitive

Blacksmith," the author gives a series of remarkable compressives. "I was sort the 1sth of March, my wife the 1sth of

February. We were married the 18th of

August. The book acceptance was written

the 18th of August. It was accepted on the sixth anniversary of our marriage and

Walter S. Cramp is a shipbuilder by birth,

ncles comprising the well known ship-

Within the past few years, however, Mr.

Cramp has devoted much time to travel

and study, and, being especially interested

in the history of Rome, ancient, medieval

and modern, he has lived in Italy and the

northern part of Africa. The reigns of

Tiberius and Augustus were particularly interesting to him, and out of his study of every detail concerning them has grown

his present story of "Psyche"-a difficult

Hamilton W. Mabie has written an in-

resting introduction to the new volume

of "Fairy Tales Every Child Should Know,"

in which he says that "the fairy tale belongs to the child and ought always to be within

his reach, not only because it is his special

literary form and his nature craves it, but

because it is one of the most vital of the

text books offered to him in the school of life. In ultimate importance it outranks the

arithmetic, the grammar, the geography,

the manuals of science; for without the aid

of the imagination none of these books is

Anne Botsford Comstock, author of "How

to Keep Bees" is one of the distinguished nature study authorities of the United States

an assistant professor of extension work in

nature study at Cornell University and a

ecturer at the Leland Stanford, Jr., Uni-

versity. She is perhaps the best known

woman wood engraver of insects and has

exhibited with success at the Paris, Chicago

and Buffalo expositions. At Buffalo she won a bronze medal. Her husband, John

Henry Comstock, is professor of entomology

Maurice Hewlett, in spite of his apparent

spontaneity of expression and his florid style, is a most systematic worker and has

a method which is thoroughly unique and

most interesting in view of the results

achieved. Having planned out a story,

Mr. Hewlett writes fast without revising.

Then, when he has finished, he tears the

written sheets across and puts them into

the waste basket. Beginning again he writes the entire story afresh and consigns

this to the waste basket. A third essay

generally joins the first two and sometimes

three or four of these "spontaneous" at-

tempts are made and destroyed, when the

author rapidly writes the final copy and

Mr. Herbert K. Job, author of "Wild

Wings," is a Boston man, educated at the

Latin School and at Harvard and at the

Hartford Theological Seminary. From childhood he has made a special study of

birds, devoting to it his vacations and

holidays. About eight years ago he began

to use the camera in connection with bird

study and to take one extended trip each

year, which furnished him all the material

he could work up during the ensuing year.

Through his pictures and writings he came

to know President Roosevelt, and has

found his friendship and his keen appre-

ciation of hard earned triumphs with the

"A Dark Lantern" is the title of a modern

story of exceptional interest written by Miss Elizabeth Robins, author of "The

Open Question," which will be published

in May by the Macmillans. The scenes of

the story are laid in English society and

the course of events is determined largely

by the strongest motives and passions in

volume dealing with the origin and development of a single literary genre, in-

stead of a period or an author. "The Bal-

Bliss Perry, editor of the Atlantic; "The

Lyric by Prof. F. E. Schelling of the University of Pennsylvania. "The Essay,"

"Character Reading," "Literary Criticism,"

"The Short Story," &c., each will be treated

in a separate volume containing a complete

An interesting series of literary studies

human nature.

camera most helpful and stimulating.

sends it to press without revision

theme for a new author.

really comprehensible."

by inheritance and training, his father and

will be published on my wife's birthday."

Harper's Book News.

There are always some people

who perversely refuse to read a

book that makes a tremendous

success, but even this class have

lately fallen quietly into line.

"I put off reading The Mas-

querader simply because every-

body else was reading it. Last

week I took the volume up out

of curiosity intending only to

glance at it, and I read it-read it

in spite of myself. In fact, I sat

up far into the night completely

absorbed in the wonderful story.

One of them writes:

Candidate

Masquerader

An Impersonation of Great Girlish Charm and Dramatic Vivacity Which Fell short Only in the Great Moment of Nora's Revolt-An Excellent Cast.

They are astonishing flowers that bloom in the spring, with the flitting of the so-called theatrical attractions; and none of them are of more fearsome aspect than the deadly nightshade of Ibsen as performed by the ambitious fledgling. "A Doll's House" in particular has served as a hoop through which many ungainly limbs of evil aspiration have leaped into the Serious Drama. What agonies have we not all suffered from the spinal consumption of Rank, the spineless egotism of Thorvald and the doughy, if doughty, individualism of Nores

The most that was to have been expected of Miss Ethel Barrymore was a mitigated damper on the joys of springtide.

Judge then of the delight of finding her performance last night at the Lyosum a work of individual and creative force, which, unsteady though [it was at times, was always interesting, and in some aspects salient and inspiring. With such a hack-

neyed play only real talent can succeed in commanding respect. Miss Barrymore did so infinitely more than this as to endow certain passages with a positive Girlishly gracious and charming as her

personality is-and never has it been more so than last night-it suggests rather the ideal and spiritual lassitude of one of Burne-Jones's figures than the happy, unthinking childishness of Ibsen's bourgeoise wife and mother. But, curiously enough, it was in the birdlike, squirrellike animality of Nora's affectional nature that Miss Barrymore was at her best.

In denoting the obliquities of the doll wife's nature-infantile ignorance and feminine arrogance, petty lies, shifts and evasions she failed, perhaps, of the subtle, intense and salient comic spirit which Mrs. Fiske so marvellously revealed; yet there was a vital reality in the impersonation with which we do not remember to have reen it endued. It fairly bubbled with sparkling girlishness and obliquity.

For two acts the performance mounted in a steady, yet intelligently modulated prescendo. In the scene with the children Miss Barrymore struck a surprisingly sincere and rollicking chord of motherly tenderness, and by the aid of three capital little actors, admirably rehearsed, created an impression of simple domestic happiness which will not soon be forgotten.

With this as a background, the moment in which Nora first realizes how unworthy sne is of the responsibilities of motherhood comes with a doubly poignant subtlety. From this on the awakening of the soul of the childwife is denoted with astonishing variety and force.

The dramatic climax of the dancing of the tarantella could scarcely have been better realized. It has become the fashion to regard this as somewhat unduly stagy for Ibsen. William Archer has called it the last flare of the theatricism which the austere Norwegian stage manager imitated from Scribe. Miss Barrymore invested it with a naturalness and force that quite redeemed it-if, indeed, it is in need of redemption.

Actors there have been who went through the steps with the precision and flourish of a première danseuse, and others who reduced them to the ineffectual hop, skip and jump of unstrung nerves. Miss Barry-

and jump of unstrung nerves. Miss Barrymore danced like a clever amateur who knew the steps and executed them ably yet in a manner that strikingly emphasized the harrowing stress of the moment. It was a moment of vast dramatic portent. In the great scene of the last act, in which the disillusioned songbird has realized her husband's selfishness, and with it the artificiality of the whole social fabric, demands a depth and virtuosity of passion which Miss Barrymore has not yet achieved. Denied the aids of dramatic situation and action, the actor is obliged to rely solely on the resources of voice and facial expression. An intelligent effort was obvious. pression. An intelligent effort was obvious, but not the effect of technical and tem-peramental power. The mind was troubled but not the effect of technical and temperamental power. The mind was troubled with memories of how much more of fatality and spiritual passion both Mrs. Fiske and Frau Sorma threw into that exit through the open door of awakened life.

the open door of awakened life.

That the performance suggested such high comparisons, however, is not the least striking evidence of its excellence. The kind of play in which Miss Barrymore is fated to spend the heyday of her youth and strength—"The Country Mouse," "Sunday," even that delectable comedy "Cousin Kate"—offers little scope to an artist of really intelligent aspiration. We have much to be thankful for that she has the courage and the initiative to attempt worther achieve. and the initiative to attempt worthier achiev-

It is well worth while to be reminded It is well worth while to be reminded that grim and uncompromising as Ibsen is, he is a thousand times more enjoyable than we are often permitted to realize. Even the Gallicized naturalism of "Carrots" Miss Barrymore makes to blossom like a flower—in comparison with most of what passes current for amusement. Perhaps she will revive it for us now as a curtain raiser.

The supporting actors were able and in-The supporting actors were able and intelligent, without, however, being distinguished. As Thorvatd, Bruce McRae was admirably masculine and forcible, but lacked finease. The long speech while Nora is doffing her doll costume off stage is obviously intended to be addressed to her through the door. Mr. McRae spoke it to the audience as if it were a solioquy.

Much praise is due to Joseph Brennan for making Krosstad somewhat sympathetic. As usually represented he is a patent villain, of the order of the carpenter, Engstrad, in "Ghosts." But, unless there is a kernel of good in the character, Christina's after to marry him is incredible and

tina's fer to marry him is incredible and impossibly painful.

"LEAH KLESCHNA" WINS. Lendon Production of Mrs. Fiske's Play Is a Success.

Special Cable Despatch to THE SUN. LONDON, May 2.-Mr. McLellan's play "Leah Kleschna" was produced to-night at Sir Charles Wyndham's New Theatre. The critics applaud the piece with rare unanimity. It is declared to be not only one of the finest plays that ever came from America, but the strongest and deftest piece of stagecraft seen in London from any source in years.

Surprise is expressed at the real and intense humanity displayed in the melodrams, and the author's cleverness is regarded as especially shown therein. The terze, natural dialogue is much approved. The play received a most enthusiastic reception A long run is expected.

RIPPODROME PLAYERS WARNED. Musin't Act as Watters-Trouble Follows Walderf Dinner.

A sequel of the Hippodrome dinner given at the Waldorf Monday evening, when clowns acted as waiters and various other performers appeared, seemed to appear in this sign posted at the stage entrance of the Hippodrome last evening:

"We are hiring performers, not waiters. In the future any member of the company farticipating in an outside entertainment without consent of the management will be dismissed immediately."

Frederic Thompson said he feared that if Hippodrome performers took part in late evening performances they would kee their usefulness to the management. in late evening performances they would be their usefulness to the management.

Prentice, Opticist, REMOVED To 181 Broadway

(over Dunlap's) Nearly opposite the old location estab lished in 1842. Call or send postal for more surp: ising news.

PAY HONOR TO MME, MODJESKA

GREAT CROWD PRESENT THOUGH PADEREWSKI WAS ABSENT.

E. C. Stedman Praises the Actress in a Speech-Flowers From Her Son's Family—De Pachmann Plays and Ella Bussell Sings-Actors Who Appeared.

Helena Modjeska said farewell to the New York public yesterday afternoon at the Metropolitan Opera House. The theater was all but crowded by an audience brilliant in appearance and heartily in sympathy with the actress.

When Mme. Modjeska appeared in one of the scenes of the first act of "Macbeth" the hearty greeting kept her speechless for a long interval. Her triumph reached its height at the end of the murder scene. After the scarlet curtains had repeatedly opened and closed Edmund Clarence Stedman appeared bearing a scroll bound in red and white, the colors of Poland.

The writing was the invitation addressed to Mme. Modjeska requesting her to come to New York for this final appearance before her friends here. Some of its signers were Ingace Paderewski, Grover Cleveland, S. L. Clemens, Marcella Sembrich, Mrs. Douglas Robinson, W. D. Howells, Andrew Carnegie, Seth Low, E. H. Sothern, Henry

Carnegie, Seth Low, E. H. Sothern, Henry James and Richard Mansfield.

Mr. Stedman spoke in place of William Winter, who was not able to be present. He referred to Mme. Modjeska's long career in this country and closed with a reference to the only time that she had ever before acted at the Metropolitan Opera House in these words:

"I am sure, Mme, Modjeska, that you

in these words:

"I am sure, Mme. Modjeska, that you recall the now historic scene when 'Hamlet' was enacted in this place as a tribute to Lester Wallack, and when around you—the was enacted in this place as a tribute to Lester Wallack, and when around you—the Ophelia of the play—was gathered a group of such actors as a single event rarely has brought together. Here was the princely Booth, and here, of the foremost, were Barrett, Mayo, Florence, Wheelook, Edwards and John Gilbert—still without a successor; here, too, was Jefferson, incomparable as the First Gravedigger, and, like the rest, without a thought of self, but all for the glory of the play. That radient hemicycle has vanished! Last of all Jefferson has returned to the mountain, and we shall see his smile no more. You, their younger sister, to whom they gave their pride and support—long may your enviable years flow on, consecrated alike by the starlight of the past and the sunshine of the present! For assurance that your country men hold you in their heart of hearts you have but to look about you!"

Mme. Modjeska thanked Mr. Stedman for the scroll, which she took from his hands, and stepped to the footlights to tell the audience that it was the happiest moment of her career. She thanked especially Ignace Paderewski and Daniel Frohman, who had arranged the details of the testimonial and she finally appeared on the stage alone to receive the only two tributes out of all those sent to her that were handed to the actress on the stage.

One was a laurel wreath bound with ribbons bearing a message from every member of the family of her son Ralph, who was present in a box. The other was a wreath of laurels and orchids tied with Polish colors on which were engraved in Polish the words "To the great artist and my dear compatriot, Helena Modjeska. From Marcella Sembrich."

Mr. Paderewski, who had organized this tribute for his countrywoman was too ill when he arrived yesterday morning to come to the Opera House. He was represented by Mme Paderewski who sat in a

when he arrived yesterday morning to come to the Opera House. He was repre-sented by Mme. Paderewski, who sat in a box. David Bispham, after the last scene from "Macbeth" read a letter from the pianist, in which he said:

from "Macbeth pianist, in which he said:
"The pride of belonging to the same
"The pride of belonging to the same race which sent into pianist, in which he said:

"The pride of belonging to the same country, to the same race which sent into the wide world one of the greatest and noblest artists of all times and nations; the joy of being one of many to whom Madame Modjeska had been good, kind and generous. The first encouraging words I neard as a pianist came from her lips; the mrst successful concert I had in my life was due to her assistance. Unable to be present, I beg you to convey to Madame Modjeska the homage of my profound admiration and gratitude and to extend my sincerest thanks to all who contribute to make this day the day of legitimate and crowning triumph for a career great, noble pure and beautiful."

Vladimir de Pachmann played in place of the Polish pianist. Mme. Ella Russell and David Bispham sang. Ada Rehan and Guy Standing, in a scene from "The Country Girl." opened the dramatic part of the program, and Mrs. Patrick Campbell recited. Mme. Modjeska's associates in the scenes from "Macbeth" were James O'Neil, Louis James, Barton Hill, Horace Lewis and Marguerite Illington. The program ended with the third act of "Mary Stuart," in which Mme. Modjeska had the assistance of Mary Shaw, Kate Wilson, John Glendenning and John E. Kellerd.

The receipts amounted to more than

E. Kellerd.
The receipts amounted to more than \$10,000.

Mr. Conried objects to the charge that he did not help out the committee. "I let them have the theatre," he said, "at the small cost it is rented for all charitable entertainments. I told the committee that any of my artists might sing, and after Mme. Sembrich was compelled to leave for Europe suddenly, even spoke to Mme. Nordica's manager. If my artists did not sing, it was because they were on the ocean. They all had my permission." \$10,000.

MUSIC INSTITUTE PLANS.

Damrosch Sails to Secure Teachers for School Loeb Has Founded.

Frank Damrosch sailed yesterday on the Kronprinz Wilhelm to engage instructors for the Institute of Musical Art re-cently founded by James Loeb and in-corporated with a capital of \$500,000.

Mr. Damrosch declined to say what in-structors he expected to visit, but said they would be the most eminent in their

departments.

"The old Lenox house at 53 Fifth avenue," he said, "will be altered so as to make it an admirable home for the school. The library will be a recital hall for the students as well as for the concerts that are to be given for their bypefit.

be given for their benefit. be given for their benefit.

"The members of the Kneisel Quartet are to be instructors in the string departments in the school, and will also give five concerts for the benefit of the students. We shall also secure for the students free admission to some if not all of the private rehearsals of the principal orchestras."

Mr. Damrosch said that the institute would be ready to receive students on Oct. 1.

HANDSOMEST, LIGHTEST BEST LUGGAGE MADE BY



BOOKS AND AUTHORS. pathy and restraint that is effective and

Kate Douglas Wiggin is a woman of end-

who do not know her personally may learn from a friend's account in the India, Home Journal. The winter is given over to entertaining and being entertained in New York, with no thought of literary work. Her summers are spent at Quillcote, Hollis, Me., in a huge, rambling colonial house set in dignified isolation upon the Saco River. As long as Mrs. Wiggin lingers in the country she plays the church organ for the Sunday morning service, and she and her sister, Miss Nora Smith, lend their voices to the choir. Once a year Mrs. Wiggin gives a reading from her own works for the church fund, a thing which she will do nowhere else and for no other cause, and she lends her aid to every church enterprise. There is no fence around Quillcote and there are exquisite order and generous hospitality within its spacious sunny rooms, kept up with all the old fashioned "housekeeping" perfection, but it is here she does much of her literary work-literary work that might be more abundant, perhaps, and even rise to the dignity of the "serious novel," if she were not so responsive to all the artistic interests of life-music, nature, pictures-ncr so indulgent of her time to the thousand claims made upon it. Between the New York winter and the New England summer Mrs. Wiggin makes an annual journey across the ocean, spending a third of every year on the other side. Mrs. Wiggin wrote her first story when she was a young girl and received \$150 for it from a children's magazine. She did not write another word until the needs of the free kindergarten inspired "Patsy," and the rest has followed. Generous and gracious and witty, she talks as she writes, only better, and is in herself the proof that a woman may do the world service in creative and helpful ways and lose nothing of the charm which constitutes

Following the example of his literary forbears Maxim Gorky has devoted the hours of his imprisonment to the writing of a play which he considers his masterpiece. Bunyan, confined in Bedford jail for voicing the convictions of his conscience, wrote "The Pilgrim's Progress." Raleigh passed the weary days in the Tower by preparing his "History of the World." According to the Academy, "the imprisonment of Gorky's body has only served to give his mind a wider and more powerful range, and the net result of this official policy of suppression is a piece of work which will in all probability be the gospel of New Russia." The new play evolved behind the bars of the prison house, "The Children of the Sun," deals with the revolutionary movement and is overflowing with resentment against the Russian Government and its oppression, with sorrow for his people and their wrongs.

Mr. Jacob Holycake, in his new book, Bygones Worth Remembering," among niscences of his career as an agitator and champion of the working classes, tells the following little anecdote of himself, illustrating the gentle character of the man. "One day," he says, "as I was walking briskly along Fleet street a person in greater haste than myself, running down Johnson's Court, collided with me, and both of us fell to the ground. On rising, I said, you knocked me down, never mind; if I knocked you down, I beg your pardon.'

An interesting volume of letters by Count Paul Hatzfeldt, the late German Ambassador to London, will appear in the Dutton spring list. The letters are written by the Count from the headquarters of the King of Prussia during the period of the Franco-Prussian war, and are addressed to his wife.

Some dissenters from The Critic's list of "The Six Best Books" have expressed their disapproval by letter and suggested that "The Garden of Allah" and "The Paths of Judgment" deserve equal honor with those mentioned. The readers who prepared the first list now announce the "Six Best Books" written since it was compiled to be "The Autobiography of Andrew D. White,' An interesting series of interary studies, "Adventures Among Books," "Notes from a Diary by Sir Mountstuart Grant-Duff," which is of a number of monographs, each "The Orchid," "De Profundis" and "Con-

stance Trescott." As opposed to these the selection of the "Average Reader," represented by the "Six lad" will be presented by Prof. F. B. Gum-Best Sellers" of the month, is interesting mere of Haverford, "The Novel" by Dr. and includes: "The Marriage of William Ashe," "The Clansman," "The Return of Sherlock Holmes," "The Masquerader," "The Princess Passes" and "The Man on the Box." It is also interesting to note that publishers no longer print the number of copies sold of a popular book, but the number of editions published—a wholesale are in active preparation. sort of value, more dignified and legitimate than any retail term, however extravagant.

Dr. Osler's theory considered in its relation to literature is the inspiration of an article in the Book News, in which Ernest Renan is quoted as having entertained a precisely opposite opinion to Dr. Osler, as the French author believed that no man should begin to write at least until after he had passed the forty year mark. "Pride and Prejudice" was written when Jane Austen was yet in her teens. "Joseph Andrews" was not begun until some time after Fielding was forty. If Shelley and Byron had waited until they were forty before they began to write there would have been no "Childe Harold," no "Queen Mab," no "Adonais." If Milton had ceased to write at forty there would have been no "Paradise Lost." If Goethe had embraced the Osler theory he never would have finished "Faust."

Mr. Theodore Stanton, writing from Paris to the Critic concerning Victor Hugo's correspondence with Mme. Drouet, says that the Drouet letters are supposed to have become separated from the other papers belonging to the poet in this way: When Hugo died Mme. Chenay, his sisterin-law, who was occupying Hauteville House, disposed of a lot of pamphlets, old papers, and other rubbish which had accumulated in the Guernsey residence, and it is possible that a bundle of Mme. Drouet's letters may have been in the heap. M. Meurice possesses two or three thousand of Mme. Drouet's letters, or rather notes, and is now engaged in selecting the best of these and arranging them for publication. The poet's youthful love letters to his future wife, Mile. Foucher, were published some time ago, but some of Mile. Foucher's letters to him have been found and will be included in the new and complete edition of his works just begun by Ollendorf under the authoritative editorship of Paul Meurice,

the poet's literary executor. The Italian novelist, Grazia Deledda, recently introduced to English readers through the translation of her Sardinian story "After the Divorce," has enriched literary geography with a new domain peopled with primitive characters, picturesque, quaint and dramatic. She writes in a simple and unaffected style of the life in her little island, presenting through the medium of her stories the phraseology of the Sardinian peasants with all its homely proverbs, curious superstitions and grotesque curses and interpreting their primitive and dramatic peculiarities with sym-

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gist. The book was to have been published in April, but the advance orders proving greater than had been expected a delay is necessary to prepare a larger

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